

CD 2003 -- 39



Thursdays at Noon
presents

Novello & Co.

Mary Enid Haines, soprano
J. R. Fralick, tenor
Dorothy De Val, piano
Stephen Ralls, narrator

Thursday, February 27, 2003
12:10 pm. Walter Hall

Glamorous Night
My dearest dear
I can give you the starlight
Fold your wings

Ivor Novello
(1893-1951)

Weep You No More, Op. 12, No. 1 (Anonymous)
My Life's Delight, Op. 12, No. 2 (Campion)
By A Fountainside, Op. 12, No. 6 (Jonson)
Fair House of Joy, Op. 12, No. 7 (Anonymous)

Roger Quilter
(1877-1953)

Colonial Song
(Sentimentals No. 1)

Percy Grainger
(1882-1961)

Isn't it funny
How Sweet to be a Cloud
Cottleston Pie
Oh, the Butterflies are flying
The More it Snows
Christopher Robin is going

H. Fraser-Simson
(1872-1944)

And her mother came too
Music in May
We'll gather lilacs

Ivor Novello

Biographies

Mary Enid Haines is the Director of the Early Music Ensembles at the Faculty of Music, University of Toronto. A graduate of the University of Toronto (B.Mus, M.Mus) and the Royal Conservatory of Music (ARCT), she also holds certificates from the London Early Music Centre and the National Center for Speech and Voice (Vocology). She is recognized as a leading interpreter of baroque and classical song in recital, oratorio and opera. She has made solo appearances with ensembles in Europe, New Zealand and Canada including the Aradia Ensemble, the Tafelmusik Baroque Orchestra and Choir, Musick Fyne, the Kitchener Renaissance Singers, the Oshawa and Windsor Symphonies. She has performed in the Vancouver Early Music Festival, the New Zealand Chamber Music Festival, the Festival de Musique Ancienne in Quebec City, Musique Royale, Hornby Island Festival, Quinte Summer Music, Stratford Summer Music and the Saugeen Bach Festival, among others. Ms. Haines is heard regularly on CBC Radio and has recorded for ebs Germany, IBS Canada and Naxos. As well as having an active performing career, Ms. Haines is a specialist in the field of vocal pedagogy. Since 1999 she has worked as the singing voice specialist at the Voice Disorders Clinic at St. Michael's Hospital. "*The vocal airs too, are delightful and none more, perhaps, than the "Récit chanté par Mademoiselle Hilaire" from Alcidiene... Mary Enid Haines bringing an affecting air of expressive delicacy to her solo voice récit...*" **Gramophone**

A native of Kansas City, Missouri, tenor **JR Fralick** currently serves on the faculty at the Conservatory of Baldwin Wallace College. Dr. Fralick earned the B.M. in Music Education at Friends University, the M.M. in Musicology at Kansas State University, the D.M.A. in Vocal Performance and Pedagogy at The Ohio State University and the Vocology Certificate through the National Center for Voice and the University of Iowa. He has performed as soloist in works like Haydn's *The Creation*, Britten's *Saint Nicolas* and Mozart's *Requiem* as well as numerous *Messiah* performances and was featured in the Kansas City Symphony's concert "An Evening with Benjamin Britten." He frequently gives guest faculty recitals at a variety of colleges and universities and performed a program entitled "Donizetti's Influence Abroad: The Russian bel canto" at the International Donizetti Festival in Bergamo and Milan, Italy. Some of his leading operatic roles are from *La bohème*, *Die Fledermaus*, *Don Giovanni*, *La traviata*, *Die Zauberflöte* and *Madama Butterfly* at companies like Lyric Opera Cleveland, Des Moines Metro Opera, Opera/Columbus, Colorado Opera Theater, Internationale Arte di Vocale (in Italy), Illinois Opera Theater, and Kansas City Metro Opera. Leyerle Publications will soon publish the first of Dr. Fralick's five-volume anthology of nineteenth century Russian operatic arias, and he often presents workshops on Russian diction and repertoire for universities and NATS organizations. "*Fralick's performance of Alfredo was full of beauty and youthful ardor*" **The Denver Post** "*JR Fralick...sang like a Mozartean dream.*" **The Cleveland Plain Dealer**

Dorothy de Val was born in Toronto and completed the B.Mus and MA degrees at the Faculty of Music, U of T, before moving to London, England to continue her practical and academic studies. After gaining the Associateship Diploma in Performance, she remained at the Royal College of Music as Assistant Curator of their collection of instruments, where she developed an interest in early pianos, which became the focus of her dissertation. On completion of the PhD at King's College London, she taught first at the Royal Academy of Music and later in Oxford. Her research interests in musicology embrace a variety of topics, including Muzio Clementi, Percy Grainger, London concert life of the late nineteenth century, and the first English folk music revival; she has published a number of articles in these areas. An enthusiastic collaborative pianist, she has played extensively in Britain and Canada, performing standard repertoire as well as popular music hall and operetta favourites. She has now returned to Canada and is currently Assistant Professor of Musicology at York University.

Stephen Ralls began his musical career in England, performing in recitals and in broadcasts for the BBC. He was chief répétiteur with the English Opera Group for Britten's last opera, *Death in Venice*, made recital appearances with Sir Peter Pears at the Aldeburgh Festival and on the BBC, and taught for many summers at the Britten-Pears School in Aldeburgh. He is Musical Director of the Opera Division at the University of Toronto, and has accompanied Canada's finest singers in concerts, festivals and broadcasts. He has also worked for the Canadian Opera Company, the Banff Centre and the National Arts Centre. His CBC recordings include *Songs of Oskar Morawetz*, *The Lyrical Art of Mark Pedrotti*, *The Aldeburgh Connection: Schumann, Brahms and Greer*, Benjamin Britten: *The Canticles*, and the Juno award-winning *Songs of Travel*, with baritone Gerald Finley.

Programme Notes

Solo song writing in early 20th century Britain was characterised by flowing melody, tonal harmonies and careful word setting. This style was epitomized by the work of Ivor Novello and his contemporaries, Harold Fraser-Simson, Roger Quilter and Percy Grainger.

Ivor Novello was born David Ivor Davies in Cardiff, Wales in 1893. Son of a well-known singing teacher, Dame Clara Novello-Davies, he changed his name to Ivor Novello in 1927. One of the most successful songwriters of his day, he was also a well known stage actor and playwright. At the age of 21 he wrote the most popular song of the First World War, *Keep the Home Fires Burning*. After producing and starring in a number of movies and plays, Novello went on to write a string of musicals in which he often played the leading role; *Glamorous Night* (1935), *Careless Rapture* (1936), *The Dancing Years* (1939) and *Perchance to Dream* (1945) to name only a few.

While Ivor Novello was best known for his operetta-like style, **Roger Quilter** wrote in a more serious vein becoming renowned for his finely crafted vocal arrangements and song cycles. The songs in today's program are from his cycle, *Seven Elizabethan Lyrics*, Op. 12.

Harold Fraser-Simson collaborated with Ivor Novello in writing two musicals, *A Southern Maid* and *Our Nell*. Like Novello's compositions, Fraser-Simson's songs are melodically charming, showing a sensitivity to the words. His settings of A. A. Milne's poems from *Winnie the Pooh* and *The House a Pooh Corner* are collectively known as *The Hums of Pooh*.

Although born in Australia, **Percy Grainger** wrote in a quintessentially "British Style" His *English Country Gardens* is the theme song for the popular BBC radio show *The Archers*. Originally scored for soprano, tenor, harp and band, Grainger also arranged *Colonial Song* for voices, violin, viola, cello; solo piano and the piano version with voices performed here. Of this piece he wrote:

"No traditional tunes of any kind are made use of in the piece, in which I have wished to express my personal feelings about my own country (Australia) and people, and also to voice a certain kind of emotion that seems to me not untypical of native-born Colonials in general.

Perhaps it is not unnatural that people living more or less lonely [sic] in vast virgin countries and struggling against natural and climatic hardships (rather than against the more actively and dramatically [sic] exciting counter wills of their fellow men, as in more thickly populated lands) should run largely to that patiently yearning, inactive sentimental wistfulness that we find so touchingly expressed in much American art, for instance in Mark Twain's *Huckleberry Finn*, and in Stephen C. Foster's adorable songs, "My Old Kentucky Home", "Old Folks at Home", etc.

I have also noticed curious, almost Italian-like, musical tendencies in brass band performances and ways of singing in Australia (such as a preference for richness and intensity of tone and soulful breadth of phrasing over more subtly and sensitively varied delicacies of expression) which are also reflected here."